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88-91.

Οὐκ ἔτι δ' Ὑμᾶν,  
 Ὑμᾶν οὐκ ἔτ' αἰδόμενον μέλος, ᾄδεται αἶ αἶ.  
 Αἶ αἶ καὶ τὸν Ἄδωνιν ἔτι πλέον, ἢ Ὑμέναιος,  
 αἶ Χάριτες κλαίοντι—etc.

'And no more is Hymen, no more Hymen the song that is sung; alas! alas! is chanted: alas! alas! for Adonis wail the Graces, far more than Hymenaeus.'

The third species of verse-structure, very common to both Tennyson and the Sicilian poets, is the frequent repetition of words with a view rather to a strictly musical than any rhetorical effect. It is primarily a lyrical trick, and as such found oftenest in poems of a lyrical character. Tennyson has employed it most happily in the lyrics scattered throughout *The Idylls of the King* and *The Princess*, especially the song of Merlin, *The Swallow Song* and *Tears, Idle Tears*. But even in poems where the narrative element predominates, the singing muse of Tennyson breaks forth in passages like the following:

*The Gardener's Daughter.*

"But all else of Heaven was pure  
 Up to the sun, and May from verge to verge,  
 And May with me from head to heel."

*The Holy Grail.*

"My knight, my love, my knight of heaven,  
 O thou my love, whose love is one with mine,  
 I maiden, round thee, maiden, bind my belt."

*The Princess.*

"And come, for love is of the valley, come,  
 For love is of the valley, come thou down  
 And find him."

The two refrains in *Thyrsis, or the Lay* shows this same repetition, viz:—

Ἀρχετε βωκολικᾶς, Μῶσαι φίλοι, ἀρχετ' αἰοιδᾶς,  
 and

Λήγετε βωκολικᾶς, Μῶσαι, ἴτε, λήγετ' αἰοιδᾶς.

This species of repetition is, furthermore, abundant in the exquisite elegies which the Sicilian poets have bequeathed to us. The well-known "Epitaph of Adonis" has furnished the following specimens.

*Epitaph of Adonis, 7-8.*

Κεῖται καλὸς Ἄδωνις ἐπ' ὄρεσι, μηρὸν δδόντι  
 λευκῇ λευκὸν δδόντι τυπείς

'Low lies beauteous Adonis on the mountains,  
 having his white thigh smitten by a tusk, a white tusk.'

37-39.

Αἶ αἶ τὰν Κυθήρειαν, ἀπάλετο καλὸς Ἄδωνις.

Ἀχὼ δ' ἀντεβόασεν, ἀπώλετο καλὸς Ἄδωνις.

Κύπριδος αἰνὸν ἔρωτα τίς οὐκ ἐκλανσεν ἄν; αἶ αἶ.

'Alas alas for Cytherea, beauteous Adonis hath perished.  
 And echo cried in response, "Beauteous Adonis hath perished."

Who would not have lamented the dire love of Venus?  
 Alas, Alas.'

94.

Καὶ Μοῖσαι τὸν Ἄδωνιν ἀνακλαίουσιν Ἄδωνιν.

'The Muses, too, strike up the lament for Adonis,  
 Adonis.'

The beauties of verse-structure here indicated as common to Tennyson and the Dorian poets, may not be so peculiarly Tennysonian as not to be found in other poets. Our own American poet, Poe, has made some of his verse ripple with musical repetitions and the recurrence of melodious sounds. But Poe's repetitions, even when the most musical, have not the delicate finish of those we meet in Tennyson. Poe's music is of a very different sort from Tennyson's as the temperament of Poe differed radically from that of Tennyson. The rhythm in the Sicilian idylls, however, and the repetition of words and clauses that help to make them musical show a great degree of similarity with the rhythm and melody of Tennyson's verse.

FRANCIS J. HEMELT.

*The Catholic University.*

ALLOTRIA III.

Professor Skeat has, on various occasions, laid to rest what he calls "ghost-words." I should like to exorcise one or two more.

1. *πῤῥδο*, or *Μὸδπῤῥδο*, as a *nominative*, in the discussion of *Beow.* 1931. The manuscript is perfectly plain: *mod pῤῥδο wæg*; the metre also requires a dissyllable, =  $\angle \backslash \times | \angle$ . The leading

investigators of the Beowulf-legend, Müllenhoff and ten Brink,—Sarrazin does not touch upon this point,—speak of a queen *þrýðo*; see Müllenhoff, *Beow. Untersuchungen* 74, 81, etc., ten Brink, *Beow. Untersuchungen* 116, also Suchier, *Beiträge* iv, 500. Holder's Glossary sets up the nominative *þrýðo*, also Heyne, in his list of names, and Wyatt.

What right has any one, may I ask, to so much as dream of a nominative singular *þrýðo* in the English of *Beowulf*? Sievers has given the only correct form *þrýð* in every edition of his grammar, § 269; whoever may cherish any doubt need only consult Sweet, *OET*. 638 and the texts there cited. Not one instance of *-þrýðe* except in an oblique case! Whatever may be the correct interpretation of *Beow.* 1931, we shall not arrive at it by starting from an impossible nominative singular, *þrýðo*.

2. In his earliest paper on the Beowulf myth, *Zs. f. d. A.* vii, 421 note, Müllenhoff attempts to explain the Beanstan of *Beow.* 524 as a giant-name "altn. *bauni* bezeichnet eine art haifisch; vergl. ags. *Hvala*, altn. *Hvala* Sn. 209<sup>b</sup>." This view he repeats in his *Beow. Untersuchungen*, p. 2: "der name des Vaters, Beanstan, scheint auf die see und seeungeheuer zu deuten (vgl. altn. *bauni* walfisch)." Müllenhoff's view seems to have enjoyed also the approval of Zupitza. See his review of Holder's ed. of *Beow.*, in the *Deut. Litt. Ztg.*, vi. 489-90: "aber an derselben stelle [*Zs. f. d. A.* vii, 421] hat Müllenhoff doch auch die Möglichkeit einer anderen Erklärung angedeutet, welche weder Bugge noch Krüger der Beachtung gewürdigt haben."

Icelandic *bauni* 'whale' would undoubtedly be a most convenient word for the Beanstan of *Beowulf*. But where is it to be found? I have looked for it in vain in the dictionaries of Vigfusson, Fritzner, Egilsson, Gering, Larsson, and the supplements by Thorkelsson.

J. M. HART.

Cornell University.

#### ITALIAN LITERATURE.

*Dante and the Animal Kingdom*, by RICHARD THAYER HOLBROOK, Ph. D. New York: the Columbia University Press, Macmillan Company, agents, 1902. 8vo., pp. xix, 376.<sup>1</sup>

<sup>1</sup> Criticisms which appeared in the *Giorn. Stor. d. Lett. It.* and *The Athenæum* after the present review was completed agree with it substantially, and, like the somewhat

A study of Dante's references to the animal world is important, not merely for the understanding of Dante, but for the light it throws on the scientific ideas of the Middle Ages. The most comprehensive work yet published on the subject is Dr. Holbrook's, which is handsomely and accurately printed, with a number of appropriate illustrations. Like other books bearing the imprint of the Columbia University Press, it shows that the results of a scientific investigation can be presented in readable form. Yet we cannot help feeling that in striving to be rigidly scholarly and at the same time avoid heaviness and dryness, Dr. Holbrook has not seldom fallen between two stools. Much of his material, indispensable if the work is to appeal to specialists, can be understood by no one else; while on the other hand, important assertions are made with no reference to authority, or with such references as: "one Italian asserts" (p. 96); "some one has suggested" (p. 99). Moreover, the serious student does not find fulfilled the promise that "an adequate bibliography will be found in the notes." Many quotations are given at second-hand,—"Villani cited by Toynbee," "Gelli quoted by Vernon," or without any indication as to whether the sources have been consulted or not. One looks in vain for any statement about the editions of various often-quoted mediæval writers, such as Boccaccio, who is cited in two ways; as, "nov. 98, 36," and, "g. 7, f. 2;" some search has failed either to identify these references, or to discover why two systems are used. Even full references are not always to the standard editions; for instance, the *Bestiary* of Guillaume le Clerc is cited in the edition of Hippeau, 1852, not that of Reinsch, 1892. Many important authorities are not cited at all. Obviously, wide and thorough knowledge of mediæval literature and of modern critical works is required for the successful investigation of this subject; it is not enough merely to look up references. Dr. Holbrook has evidently worked diligently; but he betrays superficiality, without suspecting it, when he mentions as a noteworthy exception something that is a commonplace of mediæval lore. On the whale, for instance, he has this to say (p. 204):

more favorable reviews in *The Nation* and elsewhere, add considerably to the list of mistakes here given.

K. McK.